ROM

volume 54:number 3
2022 fall

Canadian Modern:
Celebrating Canadian innovation and entrepreneurship in design

Wildlife Photographer of the Year
Award-winning photos capture the breathtaking diversity of life

Panathenaic Amphorae
Ancient Greek vases celebrate athletes and honour Athena

Kent Monkman

BEING LEGENDARY

ON NOW

Winning photographs from *Wildlife Photographer of the Year.*

11

FROM THE COLLECTIONS

How a coin collection offers a window into the economy and politics of the Indian subcontinent.

12

GALLERY DISPLAY

15

FIELD RESEARCH

Finding the largest scaled freshwater fish.

16

KENT MONKMAN

Spectacular new exhibition on display now.

20

CANADIAN MODERN

26

AMPHORAE

The Acropolis Museum is displaying two of ROM's Greek vases.

30

IN EVERY ISSUE

First Word	3
Membership	6
Dispatches	8
Supporting ROM	34
ROMTravel	39
Object Highlight	40

Kokh. *Liz Osawamick. Kent Monkman. 2020. Acrylic on canvas. 48" x 36." Steamer Chair* by Thomas Lamb. ROM 2022.33.1. Gift of Carmine Di Federico.

ROM MAGAZINE

VICE PRESIDENT, COMMUNICATIONS & PUBLISHING
Sally Tindal

EDITORIAL DIRECTOR
Sheeza Sarfraz

ART DIRECTOR
Tara Winterhalt

SENIOR COMMUNICATIONS CREATIVE STRATEGIST
Colin J. Fleming

RE-DESIGN & ART DIRECTION
Leo Burnett Design

COMMUNICATIONS COORDINATOR
Mariana D'Alberto

Published through the generosity of the Louise Hawley Stone Charitable Trust.

© Royal Ontario Museum, 2022.

Indexed in the Canadian Periodical Index and the Canadian Magazine Index, and available online in the Canadian Business & Current Affairs Database ISSN 1911-947X and through Thomson Gale.

Volume 54, number 3

Canadian Publications Agreement #40068986.

Subscription cost (three issues): $20 including HST (outside Canada add $8 for postage and handling); single copies $5.95 plus HST. Contact membership@rom.on.ca to purchase a subscription.

ROM is an agency of the Government of Ontario.

ROM magazine is printed on paper from well-managed forests and is chlorine and acid free.

HONORARY PATRONS
The Honourable Elizabeth Dowdeswell, OC, OOnt, Lieutenant Governor of Ontario

BOARD OF TRUSTEES
Stephen W. Bowman (Chair)
Rita Shelton Deverell, CM (Vice Chair)
Ian Madell (Vice Chair)
Brian Astl
Jennifer Bell
Bob Chant
Neera Chopra
Mike Coates
Doug Gibson
Matthew Gibson
Stacey Jack
Todd Jerry
Louise Moore
Bianca Roth
Jaclyn Seidman
Alan Smith
Karen Tam
Virginia Van Vliet

EX-OFFICIO
Josh Basseches
Janet L. Ecker
Meric Gertler

BOARD OF GOVERNORS
Jeff Willner (Chair)
Patricia L. Olasker (Vice Chair)
Robert H. Pitfield (Vice Chair)
Shreyas Ajmera
Isabel Alves-Vettoretto
Daniel N. Argiros
John Bianchini
Mary Anne Bueschkens
Sarah Bull
Helen Burstyn, CM
W. Robert Farquharson
Linda Hasenfratz, CM
Barbara Hennick
Jennifer Ivey Bannock
Christopher W. Jamroz
Robert A. Keilty
Michael Lee-Chin, OOnt
Salim A. Manji
D. Jim Mirkopoulos
Dan Mishra
Ellen J. Moore
Robert E. Pierce
John Ruffolo
Jordan Sarick
Cathy Spoel
V. Prem Watsa, CM
R. Browning Watt, QC
Richard S. Wernham

EX-OFFICIO
Salvatore (Sal) M. Badali
Josh Basseches
Stephen W. Bowman

HONORARY GOVERNORS
Salvatore (Sal) M. Badali (Chair)
Brenda J. McCutcheon (Vice Chair)
Harriet Walker (Vice Chair)
Rudolph (Rudy) Bratty, QC
Bonnie Brooks, CM
Tye W. Burt
Jack Cockwell, CM
Michael E. Detlefsen
Martha Durdin
Robert T. Gillespie
Patricia Harris
Gwen Harvey
Martha J. Hogarth
The Hon. Henry N.R. Jackman
Thomas E. Kierans, OC
Donald R. Lindsay
Elsie Lo
Susanne Loewen
Stephens B. Lowden
Dixie Anne Montgomery
Frank Potter
Joan R. Randall
Jean M. Read
Wendy Rebanks
Flavia C. Redelmeier
Nita Reed
Don Reed
John A. Rhind
Donald M. Ross, OC
Francis Shen
Stephen Smith
James C. Temerty, CM
Louise Temerty
Lynton (Red) R. Wilson, OC
Alfred G. Wirth

ROM SENIOR LEADERSHIP
Josh Basseches (Director & CEO)
Susan Fruchter (Deputy Director, Museum Operations & Chief Operating Officer)
Valerie Huaco (Deputy Director, Collections & Research and Chief Innovation Officer)
Jennifer Wild (Deputy Director, Engagement)
Dan Wright (Deputy Director & Chief Financial Officer)
Lori Davison (Chief Marketing & Communications Officer)
Manuelita Cherizard (Chief Human Resources Officer)
Brian McCrady (Chief Facilities Officer, Capital Development & Facilities)
Shyam Oberoi (Chief Digital Officer)
David Evans (Co-Chief Curator, Natural History)
Chen Shen (Co-Chief Curator, Art & Culture)
Swarupa Anila (Senior Vice President, Exhibition & Gallery Development)
Maria Piacente (Senior Vice President, Exhibition & Gallery Planning)
Kathryn Brownlie (Vice President, Marketing & Brand)
Alexis Easton (Chief Public Affairs Officer and Board Secretary)
Lory Drusian (Vice President, Major Project Management)
Connie MacDonald (Vice President, Programs, Events & Commercial Services)
Mack Rogers (Vice President, Learning & Programs)
Sally Tindal (Vice President, Communications & Publishing)

ROM GOVERNORS SENIOR LEADERSHIP
John Kearsey (President & CEO)
Shelly Baker (Vice President, Operations)
Judith John (Vice President, Engagement & Marketing)

Contact us

Questions? Comments?
Email us at magazine@rom.on.ca.

Visit us

ROM
100 Queen's Park
Toronto, ON M5S 2C6
416-586-8000
rom.ca
info@rom.on.ca

HOURS
Tuesday to Sunday:
10:00 a.m. to 5:30 p.m.

ROM LIBRARY & ARCHIVES
Public hours
Tuesday to Thursday:
By appointment only.

GENERAL ADMISSION PRICES
ROM Members: FREE*
Child under 3 years: FREE
Child (4–14 years): $14
Youth (15–19 years): $18
Student (with valid ID): $18
Senior (65+): $18
Adult: $23

Special exhibitions have an additional entrance fee.

Museum and Arts Pass Program participant.

**All adult Members must present a valid membership card and photo ID. Membership cards are not transferable except for Royal Patrons Circle (RPC) members.*

@ROMtoronto

romtoronto

royalontariomuseum

THE STORY OF CANADA

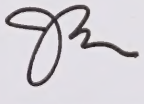
ROM's original mandate is still etched in stone on the historical entrance to the Museum: "The Records of Nature Through Countless Ages" and "The Arts of Man Through All the Years." First opened in 1914, the Museum focused on bringing the world back to Canada, not presenting what was in the Museum's backyard. Canadian art and culture were something of an afterthought at that time, side notes amid the expanding pages of the Museum's global collection.

Since then, ROM's thinking on the matter has evolved—and for good reason. As Canada's most visited museum, in Canada's biggest, most diverse city, ROM is committed to becoming a place where everyone—from lifelong Canadians to recent immigrants and visiting tourists—can understand the ever-evolving story of Canada.

To that end, we launched the extraordinary exhibition *Kent Monkman: Being Legendary* on October 8. Narrated by Monkman's gender-fluid, supernatural alter ego Miss Chief Eagle Testickle, *Being Legendary* comprises 35 stunning paintings, as well as sculptures and etchings, championing the continuity of Indigenous knowledge on Turtle Island. The exhibition also uses ROM's own artifacts and specimens to interrogate deep-rooted ideologies undergirding museum display. Next to a 76-million-year-old dinosaur skull, Miss Chief laments how fossils like this, once "compressed and caressed" by earth, are now "another commodity for display and trade." And beside an empty case, Miss Chief mourns the loss of a meteorite stolen by a missionary.

Next month, ROM will add another chapter to the story of Canada: *Canadian Modern*. Drawing from the Museum's rich collection, this exhibition charts the emergence of a uniquely Canadian craft and design sensibility shaped by the country's diverse peoples and vast, unforgiving geography. Nowhere is that clearer than Douglas Têtu's 1948-designed Magnesium Snowshoe. Made for the military, the snowshoe combines contemporary materials (magnesium, metal alloys, plastic-coated steel cable) with traditional Indigenous design to create something quintessentially modern—and undeniably Canadian. In addition to decades-old works like Têtu's snowshoe, *Canadian Modern* features dozens of more contemporary objects across consumer appliances, fashion, furniture, jewellery, metal work, and textiles.

Combined, these two exhibitions help make sense of Canada's past and present, as well as the many ways in which its lands and histories shape one another. Just as important, these exhibitions remind us that many of the great works of art "Through All the Years" were created right here, in Canada.

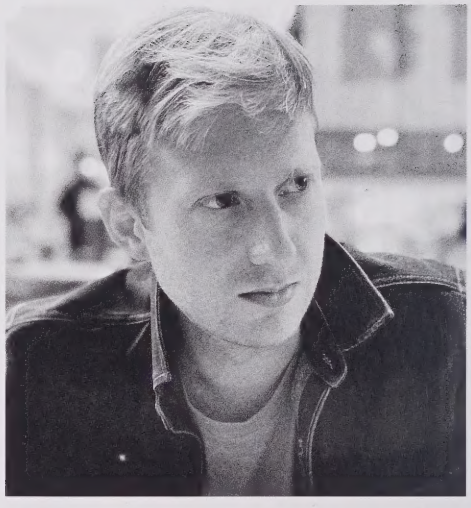


Josh Basseches
ROM Director and CEO

CONTRIBUTORS

Gisèle Gordon
Being Legendary *Exhibition Writer*

Gisèle Gordon is a media artist, film programmer, and writer. A long-time collaborator with Kent Monkman, she has also produced solo work, including the feature-length documentary *The Tunguska Project* (Best Feature Length Film at the Planet in Focus Film Festival, 2005), and the video installations *Crosscurrent* and *The Land That Dreams* (with Hannah Hurtzig).

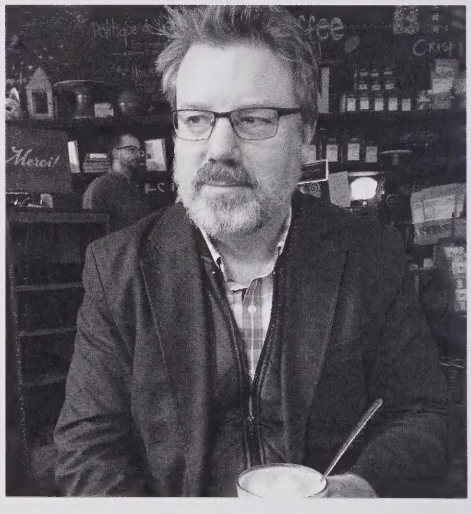


Colin J. Fleming
Senior Communications Creative Strategist

A graduate of Columbia University, Colin Fleming collaborates with experts across the Museum to write everything from magazine articles to ad copy.

Akiko Takesue
Bishop White Committee Associate Curator of Japanese Art & Culture

Akiko Takesue is responsible for researching and developing ROM's Japanese collection of more than 10,000 objects, which covers most of the major areas of Japanese art and ranges from archaeology of the Jōmon period (10,000–300 BCE) to the present day.



David McKay
Senior Publicist

David McKay shares news of ROM exhibitions and of ground-breaking research with journalists. If you have read in the news about the Burgess Shale, or dino cancer, or even seen Rick Mercer running along Bloor Street in a Viking outfit, then you know David's work.

Membership
Dispatches
On Now
Gallery Display
From the Collections
Field Research

PART 1

EXCLUSIVE MEMBER PREVIEW

Members get free and unlimited access to special exhibitions, with first access to reserving tickets. Watch your eNews for details on upcoming ticket releases.

Free with Membership

Canadian Modern
Friday, December 2, 2022, 10:00 a.m. to 5:30 p.m.

Lead Exhibition Patron
THE PETER AND MELANIE MUNK CHARITABLE FOUNDATION

Exhibition Patron
JEANNE TIMMINS COSTELLO TRUST

This exhibition is generously supported by the Royal Exhibitions Circle.

T. rex: The Ultimate Predator
Friday, March 10, 2023, 10:00 a.m. to 5:30 p.m.
Saturday, March 11, 2023, 10:00 a.m. to 12:00 p.m.

T. rex: The Ultimate Predator is organized by the American Museum of Natural History, New York (amnh.org).

This exhibition is generously supported by the Royal Exhibitions Circle.

For details and a list of all Member-related events and programs, visit rom.on.ca/members/events.

Free or Discounted Admission

CANADIAN MUSEUMS AND ART GALLERIES

Enjoy free or discounted general admission all year long to the Art Gallery of Nova Scotia, Kamloops Art Gallery, McCord Stewart Museum, Montreal Museum of Fine Arts, and Vancouver Art Gallery upon presentation of a valid ROM membership card and ID.

ALLIANCE OF NATURAL HISTORY MUSEUMS OF CANADA

ROM Members receive free general admission or exclusive discounts at the the following natural history museums: Beaty Biodiversity Museum, Vancouver, British Columbia; Canadian Museum of Nature, Ottawa, Ontario; The Manitoba Museum, Winnipeg, Manitoba; New Brunswick Museum, Saint John, New Brunswick; Nova Scotia Museum of Natural History, Halifax, Nova Scotia; Royal Saskatchewan Museum, Regina, Saskatchewan; Yukon Beringia Interpretive Centre, Whitehorse, Yukon.

For details on Member reciprocal benefits and other offers and discounts, visit rom.on.ca/reciprocal.

Discount Weekend

ONTARIO SCIENCE CENTRE

February 4 & 5, 2023

Save 50% off OSC general admission. Explore the wonders of science and innovation through engaging hands-on exhibits and dynamic live demonstrations.

For more information, visit rom.on.ca/members/events.

Special Discount Offer

CIBO WINE BAR

ROM Members receive a complimentary glass of prosecco with the purchase of an entrée at Yorkville's Cibo Wine Bar. Cibo Wine Bar offers a true taste of authentic Southern cooking freshly made amongst patrons at the open kitchen counter. Present your ROM membership card to the server before ordering. Must be 19+ (valid ID required). Offer valid for ROM Member and one additional guest.

For more information, visit rom.on.ca/reciprocal.

GIVE THE GIFT OF MEMBERSHIP

ROM plays an important role as a place of discovery, learning, and escape. The gift of a membership helps ensure our ongoing research, preservation, and curatorial work continues. With a ROM membership, your family and friends will enjoy free and unlimited admission to our galleries and special exhibitions, plus exclusive benefits all year long.

MEMBERS SAVE*

*Save $10 on a one-year ROM Individual Gift membership, save $15 on a one-year ROM Dual Gift membership, and save $20 on a one-year ROM Family Gift membership. Purchase gift memberships online with your exclusive Member promo code, MEMGIFT22, at rom.on.ca/membership or call 416.586.5700.

Support ROM by giving the gift of membership. Visit rom.on.ca/membership today.

Contact Us

416-586-5700

membership@rom.on.ca

joinROM.ca

Scan for Member benefits

The Beaty Biodiversity Museum. Bottom left: photo courtesy of Ontario Science Centre. Bottom right: CIBO image courtesy Yellow Pages.

HOLIDAY CHEER

Join us for a season of fun
and festivity this winter

ROM for the Holidays will celebrate Earth's annual rotation around the sun with an array of exciting, hands-on learning activities highlighting the significance of circles in art, culture, and nature. The event will feature daily programming for people of all ages, and include family activity stations throughout the Museum, connecting visitors to our collection—and to one another.

Monday, December 26, 2022 to Sunday, January 8, 2023.

ROM AFTER DARK

An exciting monthly series to explore
the Museum in a completely new way

Join us for ROM After Dark, an art experience unlike anything else in the city. This monthly event series invites adults to explore the Museum after hours with curated music, visual arts, pop-up performances, and delicious food and drink offerings. Designed for adults looking for a fun, art-driven night out, these evenings are for visitors over the age of 19. Tickets must be purchased in advance.*

7:30–11:30 p.m. (last entry at 10:30 p.m.)
$30 Adults, $27 Members

Upcoming dates:

NEW YEAR'S EVE	DESIGNTO	LOVESTRUCK
December 31, 2022	January 20, 2023	February 10, 2023

Supporting Sponsor

Asahi "DRY" 辛口

*Tickets will not be available at the door. ROM After Dark is a 19+ event. Visitors will be asked for valid government photo ID upon arrival. Digital copies will not be permitted.

THE ULTIMATE PREDATOR

New exhibition takes visitors on an adventure of the imagination

By **David McKay**

STALKING IN THE IMAGINATION of every child is the great *Tyrannosaurus rex*, the tyrant lizard king of dinosaurs. Next March Break, a special exhibition on the culturally omnipresent dinosaur is coming to ROM, with more than 40 models and casts, many life-sized, for visitors to feast on.

From understanding what it would be like to have lived with the dinosaurs to the epic journey of evolution and scientific discovery, *T. rex: The Ultimate Predator* will be an adventure of the imagination that covers the full tyrannosaur story. On display will be dozens of different species spanning over 100 million years of evolution, with *T. rex* appearing only at the very end, before it and the other dinosaurs were wiped from the face of the Earth by a devastating meteorite.

Alongside real fossil specimens, visitors will be able to examine CT scans and microscope images at a tabletop Investigation Station, watch a shadow re-enactment of an adult *T. rex* battle scene, use a magnetic wall to place various tyrannosaurs in the correct time period, and play with a "roar mixer" where they can imagine and create what *T. rex* might have sounded like by blending sound samples from other animals.

The exhibition will feature impressive displays, which include large-scale video projections, an exhilarating virtual reality experience, and plenty of hands-on activities.

T. rex: The Ultimate Predator comes from the American Museum of Natural History, which holds one of the largest and most diverse palaeontology collections in the world.

This exhibition is organized by the American Museum of Natural History, New York (amnh.org).

This exhibition is generously supported by the Royal Exhibitions Circle.

WHEN DISASTER STRIKES, HUMOUR HEALS

How satirical prints helped a community reckon with natural disaster

IN 1855, THE ANSEI GREAT EARTHQUAKE struck and heavily damaged the city of Edo (modern-day Tokyo). When it happened, the people of Edo turned to cheaply produced and widely distributed prints to help make sense of the disaster.

Japanese folklore tells of giant catfish living underground that caused earthquakes, going back to the 16th century. In this new online exhibition, more than 45 colourful woodblock prints highlight ROM's exceptional collection of namazu-e (catfish) earthquake prints.

Accessible through three thematic portals, Shaking Foundations, A Spectrum of Emotions, and A Fleeting Hope for Change, the exhibition shows how these satirical prints helped Edo's inhabitants learn about the impact of the earthquake, cope with the resulting loss and social inequalities, and rally as a community to recover and move forward. Using classical satirical methodology and bold artistry, the prints teased sorrow, humour, anger, and ultimately healing from the public who saw them.

Aftershocks: Japanese Earthquake Prints explores the legacy of a community's response to disaster and the resilience of the human and creative spirit in the face of ever-changing dynamics between nature, humans, and societies.

Actor Nakamura Fukusuke as Fuku of Kaname-ishi (1855)
Maker names unrecorded
Woodblock print
24.7 x 36.1 cm

Scan here and explore the woodblock prints presented in this online experience.

This online exhibition is co-presented by ROM and The Japan Foundation, Toronto.

ROM 2004.38.1.11. This acquisition was made possible with the generous support

BEST OF NATURE

Award-winning photographs from *Wildlife Photographer of the Year* on display

FOR THE 10TH YEAR IN A ROW, ROM presents the winners of the acclaimed annual photography competition *Wildlife Photographer of the Year*. Each year, the most striking photographs (from a total of 40,000 submissions) are showcased—astonishing images that contemplate the diversity and fragility of our natural world.

Capturing the majestic beauty of Earth, the incredible species that live on it, and the fragility of our co-existence with nature, the exhibition's photographs remind us of the urgent need to respect and preserve the planet we call home.

As we witness the devastating impacts of climate change around us, this exhibition provides inspiration to protect the ecosystems that are vital to our existence and to be a part of a sustainable future.

WILDLIFE PHOTOGRAPHER OF THE YEAR

Wildlife Photographer of the Year is developed and produced by the Natural History Museum, London.

This exhibition is generously supported by the Royal Exhibitions Circle.

The bonobo and the mongoose by Christian Ziegler, Germany

Christian Ziegler records this unusual sight of a young male bonobo gently holding a mongoose pup, deep in the rainforest. Christian tracked a group of bonobos. He recalls setting out "before light," wading "chest-deep through flooded forest," and frequently walking 20 kilometres a day. "The bonobo held and stroked the little mongoose for more than an hour." The situation probably had a darker beginning. Bonobos are omnivores and eat mainly fruit, but occasionally, they hunt. The mongoose pup—eventually released unharmed—may have been taken when its mother was killed.

Treefrog pool party by Brandon Güell, Costa Rica / USA

Brandon Güell documents a rare breeding frenzy of frogs. At dawn, thousands of females arrived to mate with the males and lay their eggs on overhanging palm fronds. Here, unmated males search for females to mate with. These spectacular mass-breeding events occur in only a few remote locations, a few times a year. Each female lays around 200 eggs, creating huge egg masses.

CENTRALIZED CURRENCIES

How a coin collection offers a window into the economy and politics of the Indian subcontinent

COINS FROM THE INDIAN SUBCONTINENT hold a unique place in the field of numismatics. India was one of the earliest places in the world to issue coins (along with Greece and China), and no other region rivals it for the sheer diversity of coins in terms of their shapes, sizes, motifs, materials, and techniques. Unlike Greece and China, India has little surviving lengthy written history prior to the 15th century, and so pieces of material evidence such as inscriptions on monuments and coins serve as the only written texts with which to reconstruct a historical account of the region.

Around 600 BCE, coins began to be issued in the Indian subcontinent, first in the region of Gandhara in the northwest and then spreading to other political territories, known as janapadas, across what is today north and northeastern India.

Coins from this early period were all produced from sheets of silver that were cut down into standard weights and punch marked with different signs corresponding to political territories and bankers' marks. No two are exactly alike, but certain consistencies can be observed when there is a large sample set. Most coins consisted of five punch marks, and each territory had consistent symbols.

The Donald P. McIntyre Collection at ROM consists of 1,175 coins related to the Indian subcontinent, including the modern countries of India, Pakistan, Bangladesh, Bhutan, Nepal, Afghanistan, and the region of Tibet. The majority of the collection originates from what is known today as India. Its outstanding significance comes from its coherence and comprehensiveness as a collection, rather than any one coin alone.

The McIntyre Collection contains several examples of early punch-marked coins from Gandhara as well as eight of the other 16 major political territories at this early time in Indian history.

This stamped silver coin (c. 600–303 BCE) is an example of the unique elongated form specific to Gandhara that had punch marks on either end.

Top left: This coin is a beautiful example of the clear and crisp lines of calligraphy, itself an art form that was meant to inspire awe of the divine in the Islamic tradition, and was issued during the reign of Emperor Akbar.

Bottom left: A stamped copper coin from Ujjain (150–75 BCE) shows the emergence of new imagery, with a human figure holding a disc and stick understood by scholars to be a standing form of the Hindu god Shiva.

Top right: This particular stamped silver coin from Avanti Janapada (600–450 BCE) is unique in that it shows a single punch mark of a "pulley" symbol, something that is consistent with the coins issued by the region.

Bottom right: This silver punch-marked 1/8 Satamana coin from Gandhara Janapada (600–303 BCE) is an excellent example of a very clear punch mark of six spokes, with circles at the centre and ends, something that was consistent on all Gandhara coins of this time.

Top: Stamped silver coin from Kalinga Janapada (500–260 BCE) showing punch marksof an elephant and pinwheel form with dots.

Bottom: This coin (320–270 BCE) is especially intriguing. Made of stamped silver, it shows the presence of figurative elements in the form of people.

The clarity of the markings in the McIntyre Collection is phenomenal for coins that are almost 3,000 years old. They preserve an ancient economic system that evolved from a bartering system to a monetary economy. This economic and political transformation toward standardization is a clue toward human behaviour at a time where a sense of communal identity and an interest in standardized trade were features of society. A single coin alone could not convey this evolution, but a collection, especially one containing coins that are in an excellent state of preservation, that can be compared allows for more insights into historical, economic, political, and social change over time.

These early punch-marked coins are also interesting to view in comparison with coins from the subsequent medieval and Mughal periods. For example, coins from Ujjain show both the continuity of earlier forms in the cross with orbs at the ends and the emergence of new forms in the human figure holding a disc and stick understood by scholars to be a standing form of the Hindu god Shiva. This is an example of how notions of the divine and matters of religion came into close association with political and economic concerns.

As a broad representation of Indian coinage, the McIntyre Collection reflects patterns of human migration such as the introduction of Islam from the 12th century onward. Coins from the Delhi Sultanate reflect the standardization of the Persian script and the inclusion of passages from the Koran and new rulers' names. The collection also has examples of coins issued by each of the great Mughal Emperors (15th to 18th centuries) who built monuments (including the Taj Mahal) and encouraged a syncretic culture that combined indigenous and Islamic elements.

Despite political attempts to unify the vast diversity of the Indian subcontinent at different points in time, numerous smaller kingdoms continued through a complex system of independence and alliances. The McIntyre Collection excels in examples of coins issued by the various independent kingdoms who later became called Princely States during the British period in India. By 1947, there were 565 recognized Princely States across India, among which about 100 issued their own coins. The McIntyre Collection contains representative coins from 98 Princely States, each one unique in its imagery, ranging from north to south India, some adopting Persian script and others including the indigenous Nagari script and Hindu religious imagery.

The cross-cultural and cross-political comparisons made possible by the McIntyre Collection provide invaluable insight into the complex workings of the Princely States during British rule in India, where each claimed independence but were still part of an economic system that was the heart of the colonial project in India. The collection also contains important examples from the British-ruled territories. Such historical moments conveyed through numismatics have profound implications for understanding global history as well: the transfer to a unified imperial system coincided with the 1834 abolishment of slavery passed in the British Parliament—one exploitive economic system replaced by another through Britain's new colony in India.

Other historical moments are also present in the McIntyre Collection, making for a fulsome sense of history, economy, and politics. An important quarter anna coin (2021.105.318) showing the East India Company name is dated to 1857, the very year the East India Company dissolved after a rebellion by its Indian troops, prompting the British Crown to take over. Coins issued subsequently all displayed a portrait of the British monarch.

Canada has almost two million people of South Asian heritage in its population, constituting 5.6% of the Canadian population. The first people from the Indian subcontinent settled in Canada at the turn of the century, where they helped set up lumber mills and build the national railway system. Their history is now a part of Canadian national history. The Donald P. McIntyre Collection, as the most comprehensive collection of South Asian coinage in Canada, has a notable historical value, ensuring South Asian history and culture can be preserved and studied and used for educational purposes for the next generation.

ON NOW: ROM IMMORTAL

Epic film chronicles humanity's triumphs and tragedies

THE FALL OF THE BERLIN WALL. The rise of social media. Symphonies, pandemics, and burning books. Suspended in water, a nameless baby witnesses all of this—and more—in *ROM Immortal*, a sweeping, six-minute film commissioned to spark conversations on how the Musuem's collection can help us better understand ourselves and our planet.

After debuting online in June, the film became an installation in the Samuel European Galleries in August, where visitors can now see the film projected on a big screen amid the Museum's extraordinary collection.

While a work of art in its own right, *ROM Immortal* is part of a larger brand platform of the same name. Its tagline is "We live on in what we leave behind," a nod to the work of museums and the ways in which legacies survive in artworks, artifacts, and natural history specimens.

Relevance is woven into ROM's very DNA. From specimens that trace the origins of life over billions of years to contemporary works by new, boundary-breaking artists, the objects in ROM's collection touch every facet of human existence.

Scan the QR code to watch the film now. Better yet, visit ROM before January to see it in person.

IN SEARCH OF THE RIVER MONSTER

The quest to conserve the *Arapaima*, Earth's biggest scaled freshwater fish

By Colin J. Fleming

FORGET FISHING FOR A SECOND. Because when it comes to bringing big fishes from Ecuador to ROM, catching them is only the beginning. Much more work is needed to keep each specimen from rotting under a blazing sun or being snatched by predators like the black caiman crocodile. Plus, there's always the risk of losing small but critical tissue samples needed to sequence the species' DNA and understand their ecology.

All of which begs the question, Why bother? Why risk heat exhaustion, bugs, and disease to bring some dead fishes to a museum?

For Dr. Nathan K. Lujan, ROM's Curator of Fishes, the answer is simple: scientific discovery and conservation.

The mystery of the *Arapaima*

Lujan is part of a larger conservation project, led by Dr. José Vicente Montoya and funded by World Wildlife Fund-Ecuador and the Universidad de las Americas (UDLA), studying the fishes of the Amazonian rivers in Ecuador.

That means understanding the myriad threats these fishes face, from dam-driven habitat disruption to overfishing. But it's just as important to understand the species themselves. And yet, there are many gaps in our collective scientific knowledge, especially of large fishes, some of which weigh over 100 kg, making them difficult to transport to places like museums, where they can be classified and studied.

The *Arapaima*—Earth's biggest scaled freshwater fish—is the perfect example. Known to locals as paiche in Spanish and pirarucu in Portuguese, the air-breathing *Arapaima* is a true river monster, which can grow over three metres long and up to 200 kg, and lives exclusively in the lowland rivers and lakes of the Amazon and Essequibo river basins in northern South America. While the fish is highly desired for food and sport, so little is known about *Arapaima* that its conservation status is listed as "data deficient."

One of the reasons we know so little is that so few specimens and tissues exist. In fact, only one large whole specimen of *Arapaima* has ever been collected from Ecuador, which scientists from Chicago's Field Museum found in the 1980s, then returned to Ecuador at the Museum of Biology of the Escuela Politécnica Nacional in Quito. But when Lujan and Montoya went to see the specimen, it couldn't be located.

So as Lujan and Montoya began planning their trip to the Ecuadorian Amazon in March, they resolved to catch at least two *Arapaima*: one to leave in Ecuador, another to bring back to ROM.

Exactly if or how they would do this wasn't certain. But they prepared as best they could, then set off into the rainforests of eastern Ecuador with colleagues from Ecuador's Instituto Nacional de Biodiversidad, Universidad de las Americas, and the Ministry of the Environment.

Mud and mayhem on the Pastaza River

One of the first stops of the trip was the Pastaza River, where there are no *Arapaima*, but many other little-known fish species. And while the fishing was ideal,

the living conditions were anything but.

"It was just a world of mud," says Lujan. "And we didn't have a particularly good water supply." Still, the team persisted, turning their muddy campsite into a makeshift laboratory and operating room, where they took tissue samples, soil samples, water samples, and more. As part of their research, the team mapped the distribution of heavy metals and mercury in the environment, tracking how they move up the food chain.

"Heavy metals and mercury are fat soluble," Lujan explains. "As a result, they bioaccumulate, so when you eat them, you're taking in the fat of the prey item, assimilating it into your own, causing it to concentrate up the food chain in top predators, ultimately threatening them and the people who depend on these fishes as a food source." Resolving the distributions of heavy metals and mercury in the environment and food chain was led by Montoya, an expert in the sediment ecology of neotropical rivers.

The crew also set up gillnets (big walls of netting) in remote lagoons and main channels of the lower Bobonaza River. These nets are great for catching fish, but if left unchecked, those fish become easy prey for piranhas and black caiman crocodiles. So the nets must be inspected every few hours—including at night.

All that nonstop work, combined with a dearth of clean water, left several sick with dysentery, including Lujan, who got it the worst. On the rain-soaked, eight-hour boat trip to their final site, Lujan lay curled at the bottom of the boat. Sick and exhausted, all he could do was try to "hold on"—and hope the antibiotics he'd taken worked quickly.

The first *Arapaima*

After a few days of rest and sun, Lujan was back to himself—and back to work in the Napo and Aguarico river drainages in northern Ecuador. For two weeks, Lujan, Montoya, and their crew travelled and sampled these headwaters of the Amazon, eventually making their way to the Zancudo Cocha lagoon near the border of Peru, which has a healthy, well-protected population of *Arapaima*.

Accompanying the team was Frances Boily, a Canadian sport fishing and ecotourism guide living in Ecuador. And in Zancudo Cocha, they met up with Enrique Moya, president of the nearby Kichwa Indigenous community and another avid sports fisherman. Boily and Moya are partners in the new nearby Tukunari ecotourism lodge, and together, they are an unstoppable fishing team.

By 11:00 a.m. on the first day, they had caught the first and largest *Arapaima* of the trip: an incredible two-metre, 200-pound female. The whole team was ecstatic. But the fish was heavy and hard to handle. If not properly preserved, it would soon begin to rot, so they took the giant fish back to camp, where they took measurements and various tissue samples.

Next came the embalming bath. The team dug a trench large enough to accommodate both the large *Arapaima* specimen in hand and any future specimens. They then lined the trench with plastic and filled it with a mix of river water and formaldehyde.

"This embalming chemical acts like a molecular stapler," explains Lujan. "So you have proteins, which are like balls of yarn, and those break down when flesh putrefies. But the formaldehyde staples each string to the others, stabilizing them and preventing them from rotting."

The last *Arapaima*

After a day-long trip downriver, Lujan's crew arrived at the World Wildlife Foundation–funded ranger station in Lagarto Cocha, which is perched on the border of Peru. Although far from luxurious, the camp had elevated floors, running water, and functioning washrooms. Plus, it was staffed by Kichwa from the Zancudo Cocha community, who were familiar with the biodiverse-rich area.

Two of the Kichwa, "Tedi" Wilson Tedith Guaman Tangoy and Byron Wilber Condo Avilés, were true paicheros—fishermen skilled at finding and catching *Arapaima*. So Lujan asked for their help.

The paicheros agreed, venturing off to a narrow passage where *Arapaima* cross from one lagoon to another. Next, they set up lines hanging from tree limbs on either side of the bank, using cichlid fishes as bait.

Back at the camp, Lujan, exhausted after weeks of travel and long days, worked with the other team members to process smaller specimens collected that day. Then, everyone at camp finally crashed around 1:00 a.m.

Then, around 2:30 a.m., a holler pierced the quiet darkness of the camp: "FISH!"

Groggy and bleary-eyed, Lujan dragged himself from his tent to the dock. "There were Tedi, Byron, and Francis, standing over two more big *Arapaima*," he said. One had had its tail mangled by a black caiman crocodile, while the other was pristine.

Knowing that it would be hard to transport three full-sized *Arapaima*, Lujan decided to skeletonize the caiman-mangled one, and with no onsite embalming bath, the team needed to somehow pump the other specimen full of formaldehyde, then transport it back to their previous embalming pool, six hours away.

Under light rain and the glow of headlamps and flashlights, Lujan worked with the paicheros and Boily to skin and fillet the mangled *Arapaima*—gory, grueling, and time-consuming labour for a fish of this size. Then, the team turned to the other specimen, which they preserved by pumping formaldehyde straight into the belly.

As the sky pinkened and the camp began to rouse on the morning of their last day in Lagarto Cocha, Lujan felt a tug of relief. They had found and preserved three large *Arapaima* specimens, two of which would soon be the only whole large Ecuadorian specimens of this species in the world.

With them, scientists can help inform conservation efforts with new knowledge about the *Arapaima*'s genetic diversity, population structure, and regional uniqueness. There's even the possibility one of the *Arapaima* might be recognized as a new species.

(From left to right) José Vicente Montoya, Jonathan Valdiviezo Rivera, Nathan Lujan, Frances Boily, Fernando Sanchez, Enrique Moya

Nathan Lujan is the Associate Curator of Fishes at ROM and Assistant Professor in the Department of Ecology and Evolutionary Biology at the University of Toronto. His appointment was made possible with the generous support of the Herbert A. Fritch Family Foundation. His participation in this project is made possible by an invitation from overall project leader, expedition organizer, and lead ecologist Dr. José Vicente Montoya, with funding from the Universidad de las Americas and World Wildlife Fund.

Kent Monkman

Canadian Modern

Amphorae

PART 2

Kent Monkman

BEING LEGENDARY

By **Gisèle Gordon**

A new exhibition of Kent Monkman's art is now on display at ROM. Taking visitors on a journey from the earliest beginnings of life in the cosmos through to the present day, *Being Legendary* shows how Indigenous presence on Turtle Island goes back many thousands of years longer than settler-held theories of Indigenous inhabitation. Monkman references Cree cosmology and legendary beings in his paintings with a liberal dose of artistic licence and his distinctive humour. He retells the history of Turtle Island through the story of Miss Chief Eagle Testickle and her fellow Cree legendary beings, challenging the colonial version of history with a Cree perspective reinforced by a text narrative as told by Miss Chief in the first person.

The exhibition introduces 35 paintings, the majority of which were created for this show, as well as new sculptures and etchings by the artist. Monkman's new body of work is in direct response to cultural belongings in the Museum's permanent collection. Here, he reframes history through his Cree perspective to interrogate the role of museums, ask crucial questions about how collections are presented in the 21st century, and present a unique narrative that challenges the dominant western perspective of history.

Being Legendary amplifies Cree worldviews that existed for millennia before the colonial period, and spotlights the incredible resilience of Knowledge Keepers, activists, academics, and artists. It challenges institutions and audiences to consider a new way of thinking that involves Indigenous voices in everything that concerns Indigenous Peoples.

Liz Osawamick
2020
Acrylic on canvas
48" x 36"

Through Cree cosmology, legends, and humour, Kent Monkman's landmark solo exhibition asks visitors to consider new ways of thinking when visiting museums.

Constellation of Knowledge
2022
Acrylic on canvas
93" x 124"

Monkman retells the history of Turtle Island through the story of Miss Chief and her fellow Cree legendary beings.

Compositional Study for Song of the Hunt
2022
Acrylic on canvas
48" x 72"

Compositional Study for
Our Stories Come from the Land
2022
Acrylic on canvas
60" x 52 1/2"

SUPPORTING SPONSORS

POWER CORPORATION OF CANADA

ROB & MONIQUE SOBEY

EXHIBITION PATRON

Partners in Art

OCAF FMCO ONTARIO CULTURAL ATTRACTIONS FUND
LE FONDS POUR LES MANIFESTATIONS CULTURELLES DE L'ONTARIO

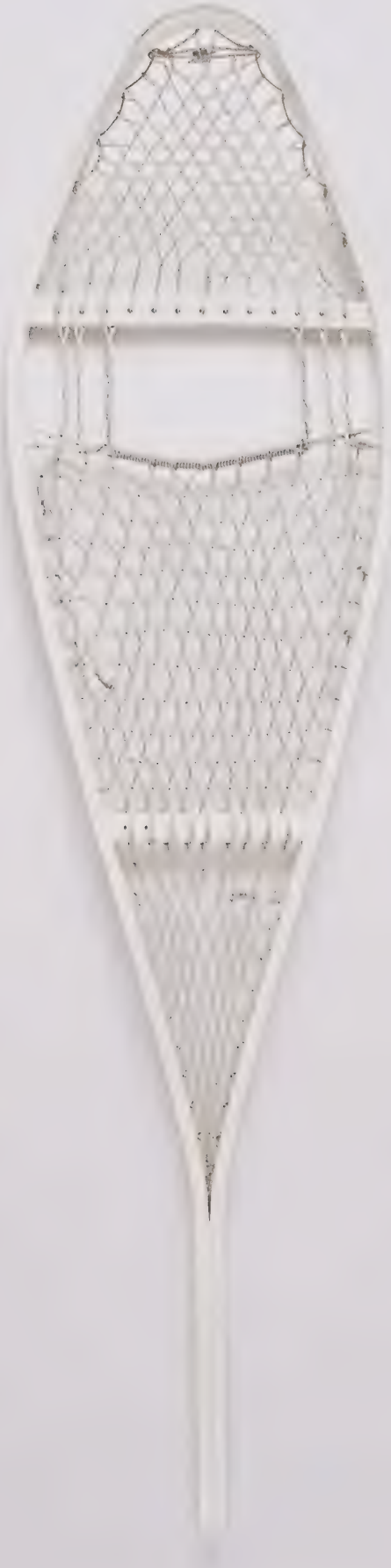
This exhibition has been financially assisted by the Ontario Cultural Attractions Fund, a program of the Government of Ontario through the Ministry of Tourism, Culture and Sport, administered by the Ontario Cultural Attractions Fund Corporation.

CANADIAN MODERN

CANADA'S MODERN DESIGN AND CRAFT MOVEMENT has been a dynamic part of the country's narrative from the early 20th century right up to today. The BlackBerry smartphone, Project G stereo, John Fluevog shoe, and the Canadian maple leaf flag—all represent Canadian design that grew out of the technological advances of the Second World War, consumer demand for new products, and the cultural and social movements that defined the last half of the 20th century.

Drawing from ROM's rich collection, *Canadian Modern* is a new exhibition that charts the emergence of a uniquely Canadian craft and design sensibility shaped by the country's diverse peoples and its vast, unforgiving geography. From pop culture and the Swinging Sixties to postmodernism and beyond, the exhibition showcases 100 examples of culturally significant, limited-edition, and mass-produced objects designed and crafted in Canada, and the stories of insight, experimentation, and innovation behind them.

By **Rachel Gotlieb**, **Alexandra Palmer**, and **Arlene Gehmacher**



MAGNESIUM SNOWSHOE (1948–49)
Developed for military use, this Magnesium Snowshoe was conceived in 1948 by Douglas Têtu, a chemical engineer fascinated with magnesium, metal alloys, and industrial design. For the webbing, Magline relied on a superior pattern provided by Mary Commanda from Golden Lake, Ontario (now Pikwàkanagàn First Nation), who was respected for her expertise. Skilled members from Algonquin communities were hired to hand-lace the snowshoes.

Douglas Têtu
(b. Ottawa, ON, 1919-83)
Mary Commanda
(b. Maniwaki, QC, 1915-79)

Magline of Canada Ltd., Renfrew, ON

1950s–1991 (fabricated)

Magnesium alloy, steel, plastic, spray paint

3.1 × 30.5 × 116 cm

By transfer from Design Exchange, originally gift of Hovey Industries

PRIDE AND SHAME (2015)
Multimedia artist Karin Jones designed this brooch to address complicated legacies of racialized colonialism. The paired pins underscore the irony of 19th-century Victorian fashion trends, adopting the natural profile of Sarah Baartman (c. 1789–1815), a Khoikhoi from South Africa. Baartman was brought to Europe in 1810 and displayed as a curiosity. Jones's figures are cut in brass and blackened to focus the effect of shape. The stark silhouettes evoke both historical and contemporary processes of judgement, exploitation, and appropriation. *Pride and Shame* as title, reinforcing the left to-right viewing of the pins, has Jones reclaiming dignity for Baartman.

Karin Jones
(b. Vancouver, BC, 1985)

Brass with chemical patina, sterling and nickel pin

5.9 × 1.8 × 0.7 cm (left)
6.5 × 3.2 × 0.8 cm (right)

This acquisition was generously supported by the John Langdon Silver Fund

PROJECT G STEREO (1963)
Project G is remarkable for its globe speakers, which cantilever outside the Scandinavian-style cabinet, and the great sound that fills the room. The stereo captured a silver award at the prestigious Milan Triennial in 1964. While fewer than 500 were made, *Project G* became Clairtone's signature product, achieving iconic status. Other stereo companies soon copied the ball speakers.

Hugh Spencer
(b. United Kingdom, 1928–1982)
Clairtone Sound Corporation, Toronto, ON

Brazilian palisander (rosewood) cabinet, leather side panel inserts, aluminum speakers, brushed aluminum base

72.5 × 214 × 48 cm

By transfer from Design Exchange, originally gift of Peter Munk

PUNT CHAIR (2011)
Elaine Fortin's elegantly spare design for a side chair celebrates local culture, knowledge, and heritage. Fortin pays homage to the punt, a boat used for fishing or transportation between ports in Newfoundland. Both boat and *Punt Chair* derive their core strength from the natural curved grain structure of the juniper harvested on Fogo Island.

The *Punt Chair* is a feature in every room of the Fogo Island Inn, a landmark hotel of international renown developed by island social entrepreneur Zita Cobb to help revitalize a community devastated by the collapse of the inshore fisheries.

Elaine Fortin
(Bipède Design)
(b. Sorel, QC, 1975)

For Fogo Island Workshops, NL

Juniper and birch, painted

80 × 43 × 54 cm

On loan from the private collection of Zita Cobb, co-founder of Shorefast, including Fogo Island Inn

***Canadian Modern* opens to the public on December 3, 2022.**

COMING SOON
The publication *Canadian Modern* accompanies the exhibition and is available December 1, 2022.

Member Price: $45
Regular price: $50

Lead Exhibition Patron
THE PETER AND MELANIE MUNK CHARITABLE FOUNDATION

Exhibition Patron
JEANNE TIMMINS COSTELLO TRUST

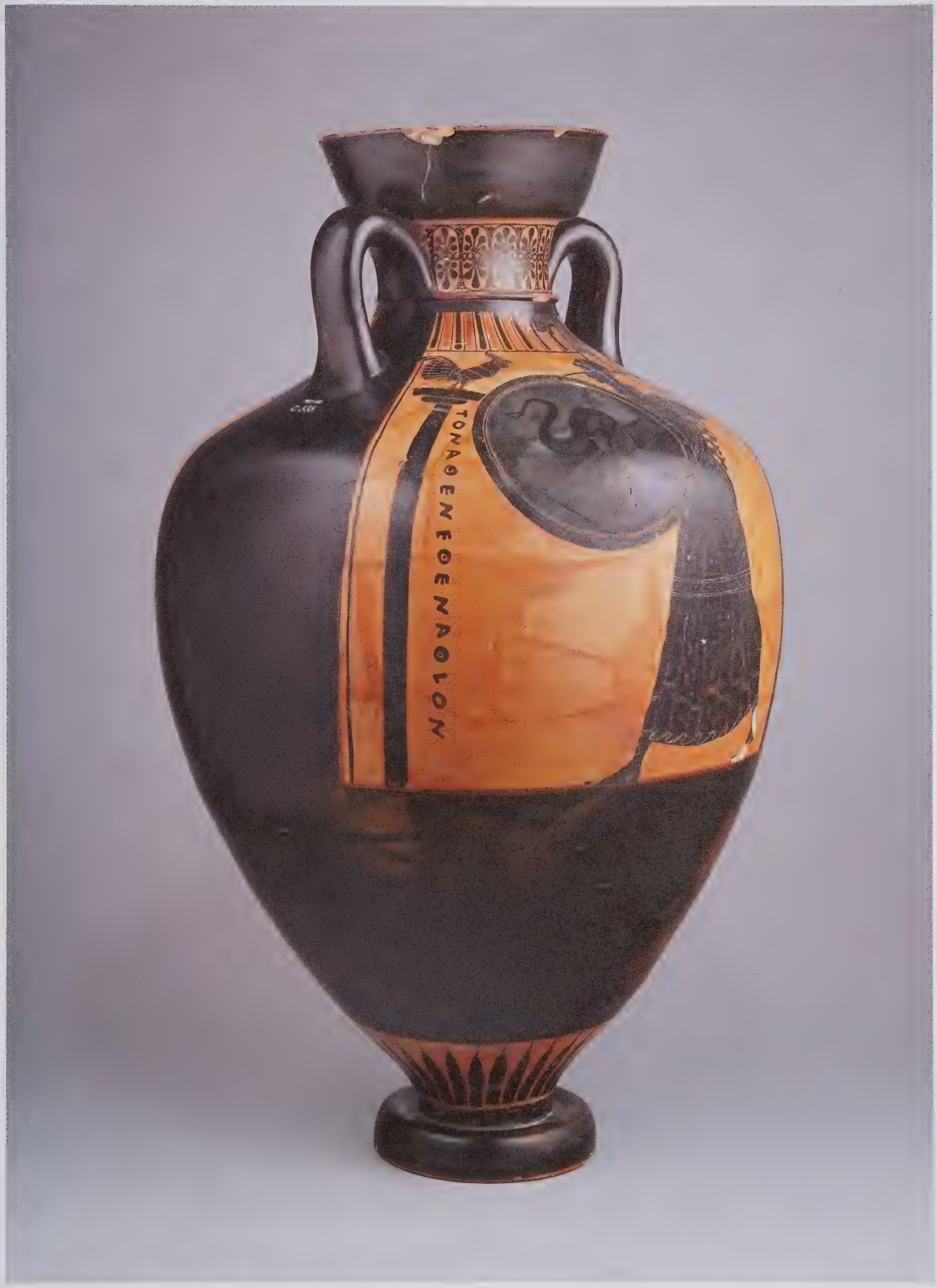
This exhibition is generously supported by the Royal Exhibitions Circle.

ROM special exhibitions rely on the generosity of our wonderful philanthropic community. We are deeply grateful to our many corporate partners, donors, and patrons—including members of the Royal Exhibitions Circle, who have cumulatively contributed more than $3 million over five incredible years toward dynamic exhibitions that inspire our visitors.
Heartfelt thanks to: A.H. Wilkens Auctions & Appraisals, Daniel & Susan Argiros, Nancy Chafee, Jack L. Cockwell, Gail & Bob Farquharson, Linda Hasenfratz & Ed Newton, Hatch, Chris Jamroz, The McLean Foundation, Robert E. Pierce & Family, Robert H. Pitfield, Andrew M. Stewart, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous.

ROM AROUND THE WORLD

Two ancient Greek vases from our collections now on display at the Acropolis Museum

By **Paul Denis**


TONAOENFOENAOLON

IF YOU PLAN TO BE IN ATHENS, GREECE, before January 8, 2023, make sure you visit the Parthenon Gallery in the Acropolis Museum to admire a display featuring ROM's two exquisite ancient Greek Panathenaic amphorae. This loan from our Museum to Greece is part of an exchange; in return, the Acropolis Museum loaned ROM an extremely fine marble sculpture of a standing girl, Kore 670, that was on exhibit here this past summer.

The Panathenaic amphorae are very fine examples of a special kind of vessel. They are black-figure-style vases made around 510–490 BCE, some 2,500 years ago, in ancient Athens for a specific purpose.

These amphorae, filled with valuable olive oil, were handed out as prizes to the winners of competitions held during the Greater Panathenaic festival, honouring Athena, the patron goddess of Athens. The oil they contained came from Athena's sacred olive trees, the moriai. This elaborate festival was celebrated once every four years, at the time of Athena's birthday, around mid-August. It lasted eight days and featured poetry readings, musical and dramatic contests, as well as athletic and equestrian events. Beginning in 566 BCE, the Panathenaic Games were held until the fourth century CE, when all pagan rites were declared illegal.

Without exception, the main side of the vase always features an image of Athena, as the warrior goddess. She is advancing to the left and armed with an aegis, helmet, and shield, and brandishing a spear. Athena is framed by columns, each with a rooster perched on the capital and on the left, the vertical inscription ΤΩΝ ΑΘΗΝΗΘΕΝ ΑΘΛΩΝ ("one of the prizes from Athens"). The opposite side of the vase depicts the event won by the competitor. For instance, the two ROM vases show a sprint race with four runners and a horse race with two jockeys. During the Greater Panathenaia, as many as 2,000 prize amphorae were distributed.

To our contemporary eyes, the vases look very attractive and precious, but to the ancient Greeks, the real prize was the olive oil within. Each amphora usually held approximately 38 litres of oil, and the amphorae were distributed according to each event. For example, the owner of the winning horse, in the race painted on our vase, received 16 Panathenaic amphorae totalling about 600 liters of olive oil. Scholars estimate that one ancient Athenian drachma could buy about 3 litres of olive oil, meaning that the prize would be equivalent to some 200 drachmae. A skilled laborer (e.g., a stone mason) made about one drachma a day as salary. So the prize for the horse race was equivalent to about 200 days of work.

With the passage of time, some amphorae were kept as family heirlooms, deposited in graves, offered in sanctuaries, or sold. This explains their wide distribution throughout the Greek Mediterranean world.

Images of the amphora even appeared on the city's own coinage beneath an owl, symbolizing Athena. A Panathenaic amphora became the iconic object of the great festival.

Supporting ROM

ROMTravel

Object Highlight

PART 3

SUPPORTING THE MUSEUM

Every story has a beginning. Ever since my ROM story began earlier this year, I have been dazzled by its people, collections, and history.

Every story has its characters. For ROM, it's our community—here, people's experiences genuinely matter. Those experiences might be as simple as a relaxing day spent touring galleries or as profound as being awestruck by touching the world's oldest rock.

Brian Astl is a member of the ROM Board of Trustees whose relationship with the Museum has steadily deepened over time. As a child, he visited with his parents. As a parent, he brings his children. Brian went from member to donor to Royal Patron, then was elected to the Museum's Board. If ROM is a book of near-infinite stories, Brian's is one of unrelenting loyalty. As he says, "With my support as a donor, I know ROM's objects and stories will be immortalized so future generations find ways to shape a shared future filled with hope and possibility."

Joey Tanenbaum, one of the Museum's greatest benefactors, died in May. I am sorry never to have met Joey and was deeply moved when his wife, Toby, wrote an inspiring card expressing how much ROM had meant to him since his first life-changing visit at six years old. The Museum always opened the world for him—an experience he went on to enable for countless others through his generosity.

At an event in June, ROM Board of Governors member Barbara Hennick shared the story of why she and her husband, Jay, had made a magnificent $50 million gift to ROM. When they supported a small exhibition in 2017, they were new donors to the Museum. The more they learned about ROM and its vision for the future, the more invested they became. Their goal was "to inspire others to offer their own support, so that we can all make the revitalization of Canada's world museum a reality for everyone."

Brian, Joey, and Barbara are donors and volunteers who inspire ROM's 21st-century vision: *We live on in what we leave behind*. This concept motivates the work of the Museum—and the truth that we all have a story to tell and a legacy to share.

That includes you! Thanks to the support of members and donors, the Museum—and the endless stories it holds—continues to thrive. Please reflect on your own journey and how, through donating, you might add chapters to your narrative by supporting ROM's bright future. There are still many stories to be shared, and your help will enable them to be left behind to illuminate and inspire future generations.

Please support ROM's ambitious vision through a gift that, no matter the size, will inspire others. Visit rom.on.ca/support.

John Kearsey
President & CEO, ROM Governors

13 MILLION REASONS TO SAY THANKS

ROM's 13 million objects, artifacts and specimens tell stories that help us understand the past, make sense of the present and shape our shared future. Generous donor support enables us to research, interpret and care for these items – and share them with you.

Thank you to everyone who was part of the seventh annual ROM Classic Golf Tournament on September 12, 2022. Since 2015, the tournament's participants and sponsors have raised almost $1 million in support of Canada's world museum. Congratulations to you all!

ROM Classic Committee

Nita Reed
Sunny Dhillon
Whitney Dowers
Chris Doyle
Balu Patel
Suni Patel
Thomas Robson
Dan Wright

LEAD SPONSOR

SEMPLE GOODER Roofing Corporation EST. 1947

SUPPORTING SPONSOR

CM Century Management

GENEROUS SUPPORT

OVERLOOK INVESTMENTS LIMITED

EAGLE SPONSOR

Blakes Lawyers

BIRDIE SPONSORS

Navigatr Group

Nita and Don Reed

HOLE SPONSORS

AMS ALLEN MCDONALD SWARTZ LLP Business Lawyers

DaltonInvestments

HUB

Nita and Don Reed

OP

RBC Global Asset Management PH&N Institutional

RCM

Seenergy Foods Limited.

Sionna Investment Managers

SOM Shields O'Donnell MacKillop LLP Labour & Employment Law for Business

The State Group

IN-KIND SPONSORS

ADVENTURE CANADA

blush & bloom

BROADHEAD

Chair-man Mills

DANIEL et DANIEL

hatch

NAGI

NUDESTIX

35 RESEARCH CASTING INTERNATIONAL

3M Canada

ROM Governors

ROM Governors charitable registration No. 1362 82126 RR0001

TECK KEEPS OUR VISITORS SAFE

We are all very conscious of what we touch in our day-to-day lives, and you may notice a new safety measure as you explore ROM galleries!

Recently, objects in ROM's collection began going to work through the real-life application of an abundant element found in our mineralogy galleries: copper. ROM is the first Canadian museum to install antimicrobial copper surfaces, which continuously kill bacteria. The copper may not have come from ROM's display cases, but it's the same material that thousands of people marvel at every year in the Museum's Teck Suite of Galleries: Earth's Treasures.

In partnership with Teck Resources Limited, ROM outfitted high-touch items such as door handles and washroom stall latches with copper. The substance is effective in eliminating up to 99.9% of harmful bacteria within two hours of contact.

"Copper has this amazing ability to release these charged ions, so that when bacteria or viruses land on its surface, it actually attacks the cells, including the RNA and DNA," explains Dr. Kim Tait, ROM's Teck Endowed Chair of Mineralogy. "It's almost like a bullet going into the inner structure of the cells, whereas with stainless steel, some microbes can sit there for days, and then, we touch it and pass it along."

In addition to this innovative installation, Teck's generous gift is also funding a digital education program to explain the health benefits of copper and the important role it plays today and for the low-carbon future. This will become part of ROM's curriculum-based programs.

CURATORSHIP OF CANADIAN ART & CULTURE

Philanthropist Red Wilson establishes the permanently endowed ROM Curatorship of Canadian Art and Culture

Objects are the ultimate storytellers of ROM—giving us glimpses into endless worlds and helping us understand our own. But they wouldn't be as meaningful to us without the expert curators, who research, interpret, and present them.

With the support of the Wilson Foundation and the Louise Hawley Stone Charitable Trust, a newly endowed position has been added to ROM's list of permanent curators: the L.R. Wilson Curatorship of Canadian Art & Culture. And the first to hold the title is Dr. Arlene Gehmacher, an accomplished art historian who has held the role of Curator of Canadian Art & Culture since July 2000.

The curatorship is named for philanthropist Lynton R. (Red) Wilson, a long-standing ROM volunteer and patron, and Honorary Governor.

The Wilson Curatorship joins six other endowed curatorial roles, including the recently announced Hatch Curatorship of Indigenous Art & Culture, which supports ROM's commitment to share the history, cultures, and contributions of Indigenous Peoples.

Through the power of philanthropy, these endowed positions ensure that ROM's collections and programs continue to inspire us now and forever through their stories, secrets, and revelations. Visit rom.on.ca/support to find out how your ROM journey might continue through giving.

WHAT UNLOCKS AN INSPIRED VISION?

INSPIRED DONORS.

"We cannot think of a better way to support the revitalization of civic life in Toronto and Ontario than to support the Royal Ontario Museum's new vision, which promises to transform iconic spaces and the way we experience art, culture and nature for generations to come."

Jay and Barbara Hennick

Thank you, Jay and Barbara Hennick, for your transformational gift of $50 million — the single largest cash donation in ROM's history.

This gift unlocks a dynamic new vision for the future of Canada's world museum. It is a catalyst to reinvent and revitalize iconic spaces and engage visitors with exhibitions, galleries and programs that are relevant to everyone. It also encourages others to invest in big ideas and bold thinking at the intersection of art, culture, and nature with local and global impact. Please consider adding your donation to support these exciting opportunities that will help shape a shared future...because **we live on in what we leave behind.**

ROM

JOIN US | ROM.CA

A TAILOR-MADE APPROACH TO PHILANTHROPY

Joseph Wong's penchant for fashion started at an early age. As a teenager, he was roused by the vibrancy and variety of the Japanese and Italian designs that ruled Toronto in the 1970s and 1980s, a stark contrast to the strict world of school uniforms he had left behind in his native Hong Kong.

"Fashion and design opened new avenues of creative self-expression for me," says Joseph. "Freedom of choice is a luxury, newness is refreshing, and the combination is intoxicating."

It was a Versace retrospective exhibition staged by the Metropolitan Museum of Art's Costume Institute in New York that prompted the realization that a museum might be interested in acquiring some of the rare and exceptional items from his own wardrobe. He made his first gift-in-kind donation to ROM soon after: a few prized Versace pieces.

"My acquisitions reflected my enjoyment of the Toronto design scene, and therefore, it's only fitting that the pieces stay in Toronto," says Joseph. "I was also aware of ROM's strength in textile preservation, so it was an easy decision."

Through these early gifts, Joseph met Dr. Alexandra Palmer, the Nora E. Vaughan Senior Curator, Global Fashion & Textiles at ROM. The two continued to collaborate over the ensuing decades as Joseph routinely donated select pieces from his personal collection, and he learned more about Dr. Palmer's research into a topic that had long fascinated him: French haute couture.

Dr. Palmer's extensive research at Dior and tireless work to mount ROM's *Christian Dior* retrospective in 2017 opened Joseph's eyes to the need for funding. It also inspired him to establish the Joseph C.F. Wong Expendable Fund to support her research financially during his lifetime and the Joseph C.F. Wong Endowed Fund for Fashion & Design, a legacy commitment in his estate that will protect and maintain ROM's fashion and textile collections into the future.

By making this bequest and including ROM in his will, Joseph also joined the Currelly Legacy Society, an inspiring group of donors who are securing the future of ROM through gifts of all types and sizes. Members enjoy exclusive activities, access to lifelong learning opportunities, and much more.

"While my early donations were made in-kind and in memory of those who have passed, time and circumstances over the years have made me realize the importance of living and finding joy in the moment," says Joseph. "These funds allow me to celebrate the present and will hopefully provide enjoyment and enlightenment for future generations. More importantly, they allow me to express my gratitude for a most enjoyable dialogue with Dr. Palmer for over 20 years."

Endowment funds are a tangible way to further the research and acquisitions you care about at ROM.

To learn more, contact Janice Correa at jcorrea@rom.on.ca.

SOJOURNING IN SPAIN

Explore the ancient and modern sights of this culturally vibrant country

Monday, May 15 to Wednesday, May 31, 2023
Spain's culture and history owe much to the many nationalities who have fought for control of her land. Traces of these passing civilizations can be found all over the country and provide a fascinating glimpse into a distant and rich history. Six hundred years of Roman presence in the Iberian Peninsula left an indelible legacy of architectural beauty and cultural wealth marking the passage of a great civilization.

Islamic rule of the Iberian Peninsula lasted for varying periods of time. The two most prominent cities of Islam's legacy, Granada and Córdoba, are both listed as United Nations cities of "Heritage of Humanity."

Join Doctor Jonathan Edmondson, a global expert in the history of Rome's Hispanic provinces. Enjoy all that Spain has to offer: magnificent scenery that often forms the backdrop to many of its famous monuments, flamenco, tapas, paella, fine wines, magnificent museums, and beautiful cathedrals. There is always more to discover.

Double Occupancy: $10,350 per person
Single Supplement: $2,700
International flights not included

For more information, contact ROMTravel at travel@rom.on.ca or 416.586.8034.

SEEING RED

How red lacquer armour employed a unique tactic to avoid conflict

By **Akiko Takesue**

AMONG COLOURFUL JAPANESE ARMOUR, the ones completely covered in red lacquer are particularly striking and prominent. The "units equipped with red arms and armour" (akazonae in Japanese) were especially famous for their valour and prowess since their first use in the mid-16th century. The use of prominent red suits could offer a psychological advantage—the mere sight of the colour scared the enemy away and helped avoid unnecessary killing for a victory.

Making red lacquer using cinnabar was expensive, and only wealthy warlords could afford to have red armour made for themselves or their armies.

This suit in ROM's collection was probably never used in combat. Made during a time of peace and cultural flourishing in Japan, the armour was likely worn in processions to and from the capital city Edo (modern-day Tokyo). But even suits of armour were representative of societal hierarchy. Though elaborate and expensive, this suit was likely made for samurai of lower rank.

Suit of armour
with red lacquer,
Edo Period, 1700s
Red lacquer, iron,
leather, silk, wood,
and gold leaf
Maker names
unrecorded
Japan

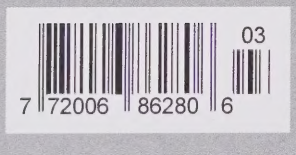
This installation was made possible with the generous support of the Bishop White Committee.

IMMORTAL OBJECTS. WITHIN REACH.

The objects in ROM's collections are portals to powerful stories that help us understand the past, make sense of the present, and shape our shared future.

Write your next chapter by donating to ROM. By taking the journey from member to donor, you can help us immortalize these objects and make ROM part of your own history.

rom.ca/support | 416.586.5530

ROM Governors charitable registration No. 1362 82126 RR0001

$5.95 CAN
Display until April 1, 2023